

VICTOR HERBERT IS MUSICAL LEADER AT RIALTO

America's Greatest Composer
Lends Assistance in Making
Success of Kipling's Film,
"Without Benefit of Clergy."

A PROGRAM that will undoubtedly cause wide-spread comment among all lovers of the best in both music and the photoplay is offered at Moore's Rialto Theater for the week beginning today. It gives every indication of being one of the finest presentations ever arranged for the delectation of Washington amusement seekers. Rudyard Kipling's "Without Benefit of Clergy" will be the photoplay and Victor Herbert will conduct the orchestra, that's the program offered this week.

Victor Herbert, America's greatest living composer and improviser, will personally conduct the Rialto orchestra in a series of overtures and encore numbers with all selections taken from his own compositions. This is the first time in this or any other country that a great artist, such as Victor Herbert is acknowledged to be, has honored any theater where the photodrama holds forth exclusively, with his presence for a day much less for any entire week, or has consented to act as guest conductor at any time no matter what the merits of the musical organizations of such theaters might be.

Mr. Herbert's appearance therefore marks another milestone in the history of the presentation of the silent drama and his choice of Washington as the initial city and the Rialto orchestra as the organization to interpret his symphonies, is certainly a distinct honor for both.

The numbers chosen by Mr. Herbert for his Concert Petit include—

1. Overture from the comic opera "Mlle. Modiste."
2. a. Intermezzo from "Naughty Marietta."
- b. "Devotion" (new)
- c. Extra Act from "Her Regiment"
3. Overture from the Irish opera, "Kileen."

Having one of the greatest living composers on the first half of the bill, in person, the second half will present to the picture patrons of Washington the work of "one of the world's greatest living authors, Rudyard Kipling, the offering being a picturization of his immortal love epic, "Without Benefit of Clergy."

No longer is the land of Rudyard Kipling—the luring "somewhere east of Suez"—found on the printed page alone. No longer is the wondrous charm of his India an indefinite conception of words. No longer is the swing, the spirit of the great poet measured in the meter of rhyme. For in the picturization of "Without Benefit of Clergy," Rudyard Kipling has put his spirit upon the screen.

As the colors of a gorgeous sunset glaze the brush of the greatest painters so the lure of Kipling's India would elude the craftsmanship of the greatest directors had not Rudyard Kipling himself written the scenario and given to it the touch of genius which is his alone, and the result is a screen story told as he would have it told.

A selected cast is seen in the principal roles with Virginia Brown Fairé, a young actress of much charm, poise and talent, as Anamora and Thomas Holding as the English engineer, Holden. Others appearing include Evelyn Solbio, Boris Karloff, Herbert Prior, Ruth Sinclair, Philippe de Lacy and Otto Lederer.

KNICKERBOCKER "Sign on the Door"

NORMA TALMADGE will be seen at Crandall's Knickerbocker Theater the first two days of the week in Channing Pollock's successful stage play, "The Sign on the Door." In this thrilling melodramatic romance, Miss Talmadge is cast in a role ideally suited to her manifold talents and is surrounded by an especially strong company, led by Charles Richman, Lew Cody and Paul McAllister.

The supplementary comedy will be "It's Your Move," and the bill will be further augmented by varied short-reel features.

Tuesday and Wednesday Alice Joyce will be shown in "The Inner Chamber," an extremely well-made picture in which the star appears in the role of a working girl who is harassed by powerful social enemies until she is forced to seek employment as a singer in a cheap cabaret.

A double-feature bill is announced for Thursday and Friday, when Mary Miles Minter will be screened as star of "Moonlight and Honey-suckle," in the role originally played in this city by Ruth Chatterton.

Ben Turpin will be the co-star of the bill in his latest Mack Bennett screen, "Love's Outcast." Saturday only, William S. Hart will occupy the Knickerbocker screen in his latest starring vehicle for Paramount, "The Whirl." Also on the bill will be a wide variety of short-reel subjects.

WIN IN SHADOWLAND



VIRGINIA
BROWN FAIRÉ
AND THOMAS HOLDING
MOORE'S RIALTO



MARY
MILES
MINTER
KNICKERBOCKER

WITH ALAN DALE AT NEW YORK THEATERS

(Continued from Fourth Page.)

with false teeth and a wig, and a girl. And Maugham asserts "A typical English family." The idea is, of course, to evoke indignation—for somebody to rise in his might and exclaim: "What a wicked libel!" Time was when that sort of thing would have been artfully worked up by the wily press agent and when the public would have fallen for it.

And throughout "The Circle" there is the same evident intention to produce antagonism and to suggest the vapors of an acidulated mind. I don't say that it isn't clever. It is. I don't say that it isn't brilliant—that most vehemently odious of all adjectives. It is brilliant. But it is not spontaneous, and it is hard as nails.

"The Silver Fox," on the other hand, is equally "brilliant," but the extreme cruelty of the satire is lacking. Nobody could accuse Mr. Hamilton of being acidulated. His play effervesces with human foibles and his characters are genuinely amusing and intelligible. There is not the least tendency to shock. There is a warmth about the entire fabric of "The Silver Fox" that is utterly absent from "The Circle." "The Circle" contains the sort of humor that is popular with dramatic critics who are tired of the monotony and banality of really successful plays and find an impetus in the careless philosophy set forth by Mr. Maugham. "The Silver Fox" is full of the humor that the more educated public can assimilate.

I'd run a mile from a playwright when I hear that he MEANS SOMETHING. Oh, it is frightful to mean anything. It is a curse. That is the end. You labor all your life and just as the goal appears to be reached and the soothing cup is at the lips the insensate cry is raised: "He means something," and then—chaos. How delightful Barrie used to be, and how utterly refreshing until the rumor went forth—hatefully and clandestinely—that he meant something. After that, what? Awful plays that only the intensely long suffering could endure—plays that meant something, but that from the pen of anybody else would be consigned to oblivion. Compare the Barrie who wrote "The Twelve Pound Look" with the Barrie who achieved "Mary Rose" and "Dear Brutus" and such-like! "Mary Rose" meant something—alas! What?

The trouble with the first acceptance of the Ibsen plays was that some callous wretch had asserted that Ibsen meant something. After that each production of the Ibsen plays brought forth a swarm of critical vultures, swooping down on the poor Ibsen fabric to tear from it—what it meant. It was terrifying. I think that it was Madame Nazimova whose magnificent interpretation of Ibsen drama proved conclusively that the great playwright really meant nothing at all more than he said. Nazimova did some work that placed the Scandinavian in a new light. People went to see Ibsen plays fully convinced that they meant nothing, and they were right. Ibsen soon achieved in this country a tremendous reputation with the many instead of with the few who struggle to discover what a chap means when he means nothing. Ibsen was acclaimed for the simplicity of his themes. He is the one example of a playwright who has been acquitted by the public of the inordinate crime of meaning something. You see, Ibsen started meaning something and was then gradually emancipated.



NORMA TALMADGE, METROPOLITAN



VIOLA DANA, CRANDALL'S

These Films Are Coming Here for Early Showings

"THE THREE MUSKETEERS," Douglas Fairbanks' latest picture, follows "Affairs of Anatol" at Loew's Columbia.

Charles Ray, in "Scrap Iron," comes to the Metropolitan next week, being shown at the Knickerbocker at the same time.

Wallace Reid, in "The Hell Diggers," will be shown at Loew's Palace next week.

Douglas MacLean's "Passing Through" will be a part of the Knickerbocker program next week.

"A Connecticut Yankee," a Broadway film success, is expected to be seen at Moore's Rialto soon.

Bebe Daniels, in "One Wild Week," and Dorothy Dalton, in "Behind Masks," are on the Crandall bill for next week.

Jardin De St. Marks.

A NEW and attractive dancing auditorium has been made out of the old Penn Gardens at Twenty-first and Pennsylvania avenue. Now known as the Jardin de St. Marks, the new management has met with popular approval in its many changes of policy and general atmosphere of these beautiful gardens. An eight-piece syncopated orchestra plays at the applause of the dancers.

LOEW'S PALACE "A Trip to Paradise"

BERT LYTELL, the brilliant young Metro screen star, who has appeared in such a brilliant array of featured offerings at Loew's Palace Theater recently, will be the featured star at Loew's Palace for the full week, beginning this afternoon at 3 o'clock in Maxwell Karger's production of "A Trip to Paradise," which will be shown for the first time in Washington when it is presented at the Palace today.

"A Trip to Paradise" is based on a drama by Franz Molnar, whose splendid stage study, "Lilium," is now one of the reigning hits of the current theatrical season. The English text of the Molnar drama on which Mr. Lytell's latest starring production is based, was made by Benjamin F. Glazer, with the scenario by June Mathis. Mr. Lytell's supporting cast is headed by the captivating Virginia Valli and includes Brinsley Shaw, Unice Vin Moore, Victory Bateman, Eva Gordon and many others.

"A Trip to Paradise" is a story of a man's regeneration through love and the influence of a dream. It gives Mr. Lytell a role that is somewhat similar to the profound and impressive characterization he offered in "A Message from Mars," and while the supernatural elements of "A Trip to Paradise" are not so pronounced as they were in the former story, the romantic element has been more intensively developed and will doubtless meet with a greater popular appeal.

In "A Trip to Paradise," Mr. Lytell has the role of Curly Flynn, the "barker" at the Coney Island concession owned by a kittenish and vindictive widow, who opposes Curly's love for Nora O'Brien, the role taken by Miss Valli. The widow's insolence to Nora caused Curly to quit his job and in the romantic interview that follows, the girl stays out so late she is forced to leave home.

A marriage license and a minister soon solve that problem, but Curly is out of a job and his lack of work makes him despondent and leads him to agree to help in a burglary. In the attempted crime, Curly is shot and in a dream that ensues during his period of unconsciousness, his regeneration is accomplished and his happiness is made complete when it is decided not to prosecute him and when his Coney Island job is returned.

The attraction will be splendidly supplemented by a striking array of short-length screen and musical attractions.

LOEW'S COLUMBIA "Affairs of Anatol"

ACCORDED one of the most brilliant and enthusiastic receptions in the photoplay history of Loew's Columbia Theater, "The Affairs of Anatol," Cecil B. DeMille's latest and greatest production, featuring an all-star cast of twelve players and based on the famous play by Arthur Schnitzler, will be presented for a second week, beginning this afternoon at 3 o'clock.

The cast, easily the most important factor of the production, is truly all-star in caliber. It includes Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton, Julia Faye and many others, who have been grouped together in a galaxy of players that represents the very cream of the Paramount staff of players.

The DeMille production of "The Affairs of Anatol" was made by DeMille from the scenario by Jeanie MacPherson, who based her adaptation on the manuscript of Schnitzler's play and on Granville Barclay's paraphrase thereof. The story itself concerns Anatol, a rich young idler, bored by too much money in his honeymoon, whose sympathetic nature leads him into innocent but highly indiscreet affairs with three beautiful women. Each, in turn, makes him her victim and spoils him of his money and in the end, disgusted by their perfidy, he turns back to the woman he loves—his wife.

Cecil B. DeMille, who has already contributed a well-nigh matchless array of screen offerings to the silver-sheet, easily arises to the greatest artistic heights of his career in his superb handling of the satiric and emotional elements in which the production abounds. Furthermore, he has given it a scenic and costume embellishment that completely transcends even DeMille's own lavish use of these opulent accessories.

THE ARCADE.

THE old-time popularity of the Arcade Auditorium is attested by the nightly throngs of dancers in attendance at this beautifully decorated place of amusement since its formal opening last Wednesday evening. Much favorable comment the snappy jazz music furnished by has been passed on the quality of the new orchestra and on the excellency of the spacious dancing floor.

Misses Mountains.

LOUISE FAZENDA is now in New York City, having left Los Angeles to play "The Beauty Shop," a Cosmopolitan Production. Louise says she likes New York all right but she misses the mountains in Southern California.

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CHEVY CHASE LAKE.

THE special nights at the Lake are proving exceptionally popular and are drawing regular midseason crowds. The regular "Lucky Number" dances will be held Tuesday while this Wednesday will be vaudeville night. The manager has arranged with one of the large vaudeville houses to have some talented performers out at the Lake that night which should be quite an attraction.

NORMA TALMADGE IN "SIGN ON THE DOOR"

Channing Pollock's Thrilling
Drama of Devotion Will Be
Shown at Crandall's Metro-
politan Theater All Week.

NORMA TALMADGE will be the pictured star at Crandall's Metropolitan Theater this week in First National's film version of Channing Pollock's thrilling drama of devotion, "The Sign on the Door." Miss Talmadge has probably the most interesting and most appealing role of her career. The supplementary subjects, especially selected for their diversity as well as artistic quality, will include comedy, news, topical and cartoon offerings and the musical program will be unusually strong.

"The Sign on the Door" is a drama unique in plot. Through the power of his money, Frank Devereaux, secures evidence that throws suspicion on the character of Anne Hunnwell. He seeks to utilize this knowledge as a means of ensnaring Helen Regan, Anne's stepdaughter, upon her marriage to "Lafe" Regan, a man of unimpeachable character and high ideals. Thereupon ensues developments that lead Regan to threaten drastic action against the man who he has discovered has been a rogue bent on trapping women for years.

Fearing that her daughter will come to harm, Anne hastens to Devereaux's apartments, and is there, concealed from view, when her husband arrives. In her encounter that follows Regan kills Devereaux, leaves the room, and tacks a sign, "Not to be disturbed," on the outside of the locked door, first having placed the pistol in the hand of the dead man and given the scene every appearance of suicide.

Anne, upon emerging from her hiding place, is unable to escape from the room and phones the police for aid. Upon their arrival, she makes the startling declaration that she murdered Devereaux in self-defense. The husband then is summoned. The climax that follows is one of the most astonishing bits of colorful dramaturgy ever conceived. The musical features arranged by N. Missokey, conductor of the Metropolitan Symphony, will be notable for numerous innovations. The overture for the week will be Thomas "Raymond," one of the most delightful of the standard works for orchestra.

Among the short camera complements of the major attractions will be found distinctive subsidiaries shown for the first time in Washington as a supplementary portion of the elaborate program.

CRANDALL'S "Neglected Wives"

"NEGLECTED WIVES" is the title of the new Pioneer special production which will be presented for the first three days of the week at Crandall's Theater. Anne Luther is the star of this enthralling study of political intrigue and fashionable society and the supporting company includes Claire Whitney and Charles Gerard, among many others of note. As an extra added comedy attraction will be shown Larry Semon's latest and funniest two-reel comedy, "The Fall Guy."

Wednesday and Thursday, Viola Dana, supported by Francis McDonald and a strong Metro cast, will occupy the screen at Crandall's in "Puppets of Fate" in which is related the adventures of a little Italian immigrant who comes to this country and eventually wins recognition as a dancer. The picture is tinged with the tang of theatrical life and embodies a strong vein of romance and more than a few surprising climaxes. "The Toonerville Follies" will be the supplementary comedy and will be only one of the shorter film features that will add diversity to the bill.

For the last two days of the week will be presented "The Child Thou Gavest Me" with Lewis Stone, Barbara Castleton, William Desmond and little Richard Hendrick in the stellar roles. The auxiliary feature will be "Snooky's Blue Monday."

CAPITOL THEATER

The Theater Beautiful
Strictly Union From Pit to Dome

Today 3 P. M. Tonight 8.15

The CABARET

The Girl in GIRLS

Featuring
Harry Seymour, Hal
Rathburn and
Dot Barnett

Kansas Cyclone—
100—Pounds of Speed—100

Next Week
"CHICK CHICK"